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union in each case. There are portraits of Wilhelm II. and Victor Emmanuel III., but no reference to them in the text. For France the account includes the constitution of 1875 with a few references to later events. The chapters on "Africa" and "The Far East" are all that could be asked for in a book of this character. The text ends with a chapter on "Material Progress."

A prominent feature of the book is a so-called "Source Review" at the end of each section into which the chapters are divided. This consists in extracts partly from the sources, partly from standard histories, partly from less important works. Considered from the point of view of interest, the selections are generally well chosen. This feature will commend the book to many teachers who are unable for want of time or for other reasons to use distinctive source-books. On the other hand, many would prefer that the space thus occupied had been utilized for fuller historical treatment, leaving the matter of supplementary reading to their own devices. At the end of each section there is also a brief list of references. It is to be regretted that for the nineteenth century the references are almost solely to Judson and Alison Phillips. Brief genealogical tables are interspersed through the book, and a chronological summary of important events arranged in parallel columns by principal countries is appended. There are numerous illustrations and a few small maps.

Such defects as have been pointed out are mainly defects of omission. Upon the whole, it must be said, the history of modern times is attractively told. As a rule there is clearness as well as an admirable conciseness. The author is usually accurate and fair, though oftentimes frank in the expression of his opinions. With a live teacher to read between the lines (and translate), this history will make a good working text-book.

EDMUND C. BURNETT.

Isabella d'Este, Marchioness of Mantua. A Study of the Renaissance.

By JULIA CARTWRIGHT (Mrs. Ady). (New York: E. P. Dutton and Company, 1903. Two vols., pp. xxiii, 392; xiii, 419.)

AFTER the popes, artists, soldiers, and despots of the Italian Renaissance have been weighed in the scales of the modern scholar and investigator, it is plainly the turn of the women of that astonishing period. Beatrice and Isabella d'Este, Vittoria Colonna, Elisabetta Gonzaga — to name only a few of the fair sisterhood — are certainly a resplendent company. On other grounds than those of mere politeness they might complain that they have been kept waiting over-long. But the stolid heart of learning is at last yielding to their charm. A generation ago they attracted the powerful pen of Gregorovius to their cause and service. His *Lucrezia Borgia* is not only a remarkable portrait, but also a rich fund of contemporary information. The reader seizes the Renaissance afresh from a single and highly individual point of view. Pasolini has done something of the same sort for Caterina Sforza, and now Julia Cartwright comes forward with Isabella d'Este. Without aiming at a final biography, she hopes, she tells us in her preface, to arouse and hold our interest.

This modest purpose she has certainly fulfilled. By the graphic means of presenting excerpts from her correspondence, she has exhibited the fair Isabella in relation with all the world, with statesmen, preachers, painters, poets, and what in the case of a woman is most revealing, with other women, both friends and rivals, and thus has done justice to the many facets which this brilliant princess flashed upon her age. The many-sidedness of the Renaissance character ceaselessly arouses our wonder. Isabella was the true child of her age in this respect, but though she rose and fell mercurially to every change of temperature in her environment, she had, in spite of her fluidity, a curious gravity and firmness. She looked well to the ways of her household, was a blameless wife and mother. Such a character, mixed of such elements, was sure to catch the eye of the student of the Renaissance, in proof whereof witness the sketches of Baschet, Yriarte, Gregorovius. This is the first life — really a notable success as far as it goes. Only Messrs. Luzio and Renier, who have been associated for years in the state archives of Mantua, and who have already won our admiration for their publications on the house of Gonzaga, can go farther, and add the last stone to the edifice by giving us a complete, or at least a reasonably complete edition of the admired *marchesa's* correspondence.

And yet the work does not take rank with the great biographies of the period, with, say, Villari's *Savonarola*, or Emerton's *Erasmus*, or the aforementioned *Lucrezia Borgia* of Gregorovius. Perhaps the fault lies with the confusion produced by a too strict adherence to the chronological method, perhaps the author has a less firm mastery of her subject. Certain it is that, in spite of a very diligent absorption of all published materials, and a profound sympathy with the whole period, she has not given us a work carrying the conviction with it of the best productions, with which she must compete. In part, however, the trouble lies with Isabella herself. She has vivacity, she has charm, the Renaissance springs and blossoms around her, but she is not a great storm-center, over whose changes and crises the spectator involuntarily suspends his breath. Isabella's life unfolds itself chiefly in palace and garden, and it may be that, apart from the work of pure scholarship, which may some day be prepared by Luzio and Renier, the most satisfactory presentation of this princess would be of somewhat less ambitious proportions than Miss Cartwright's life. A contemporary poet calls her *la prima donna del mondo*, meaning, doubtless, the most splendid princess of her age. By excisions, compressions, and vitalization here and there, the author could, without going beyond the material within her covers, give us a powerful and lasting portrait of her heroine in what we may agree with her poet and flatterer to be her essential historical rôle.

FERDINAND SCHWILL.